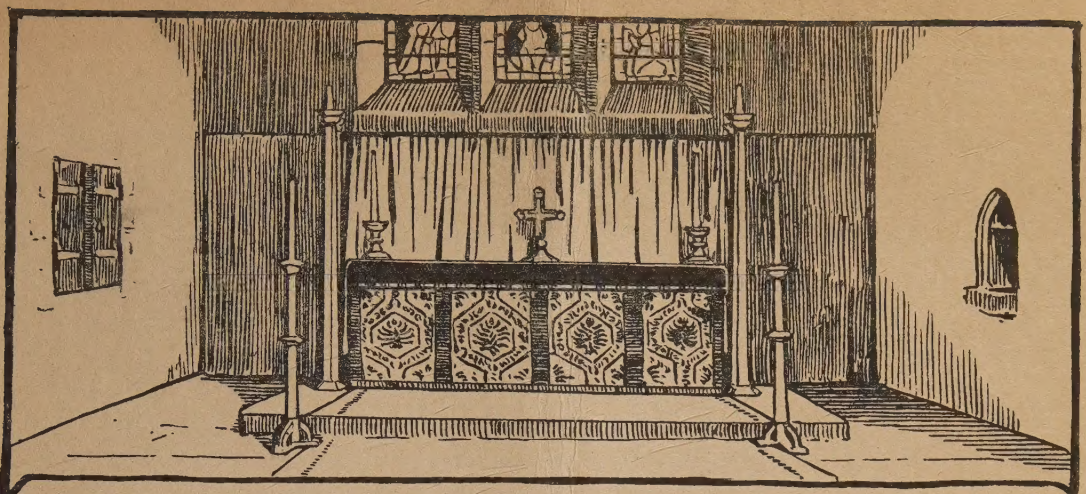

THE ENGLISH CATHOLIC

Quarterly Gazette of the Anglican Society.

Vol. 10. No. 36.

Autumn & Winter, 1938.

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PRICE FOURPENCE.

The Anglican Society.

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2.—To uphold and appreciate the English use, both in rite and ceremonial.

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All who are in sympathy with the objects of the Society are invited to communicate with the General Secretary at the above address. The annual subscription for members is three shillings, which includes the subscription to the "English Catholic" (1/6).

THE ENGLISH CATHOLIC.

The Quarterly Gazette of the Anglican Society.

AUTUMN & WINTER, 1938. **Vol. 10 No. 36.**

THE PRESIDENT'S NOTES.

An informal conference was summoned by the Dean of Chichester to Farnham Castle on October 27th, and the majority of those present were members of the Anglican Society. The general subject for discussion was the late Dr. W. H. Frere's book on the Anaphora. This gave rise to an interesting consideration of the various changes of emphasis through which Eucharistic theology has passed, and there appeared to be a large measure of agreement upon the point that stress has often been laid upon the Consecration at the expense of the Sacrifice and Communion.

This stress has partly sprung from and partly led up to an unjustifiable attempt to fix a moment of Consecration. Ceremonial actions have been imported to mark this moment—censing, genuflexions, the ringing of bells and so on.

The result has been to suggest that the object of the Eucharist is the attaining of our Lord's sacramental Presence, and this has led in turn to a passive attitude on the part of the congregation.

They are present to witness a rite performed. The sense of self-oblation with the Church and in union with the sacrifice of Christ is obscured. The action of the Eucharist is external to the worshippers. Their part is more akin to that of spectators than of active participants.

Thus the entire service tends to become less and less the act of the Church.

Now this whole subject is of so great importance to the devotional and moral life of the Church that I am particularly glad to be able to say that our next issue will contain an article on it by the Dean of Chichester. I suggest, too, that after the publication of this article it would be of great value if members of the Society could meet together in small groups, wherever possible, for a full discussion of the whole matter.

* * *

It would not be right for *The English Catholic* to be alone among religious periodicals in keeping silence on the subject of the present German persecution of the Jews.

Whatever may be said in criticism of the past or present behaviour of Jews, Catholics or Protestants, it is certain that nothing can excuse or justify the utterly barbarous treatment they are now receiving.

We trust indeed that the prayers now being made on their behalf will bring to these unhappy people a sense of spiritual comradeship, an enduring patience and a happy issue out of all their afflictions.

H. ADEANE BYARD.

EDITORIAL NOTES.

I am very grateful to all those readers who have sent their good wishes to me for my task as Editor of *The English Catholic*, and I am most interested in the various suggestions which have been made for the contents of future numbers of the Gazette.

I have received so many replies to Mr. Nevil Truman's enquiry, "Are we too Precise?", that I have felt obliged to publish a generous selection. This particular correspondence is now closed, with the exception, of course, of a reply from Mr. Truman should he wish to make one.

I am considering the possibility of publishing an Index to cover Vol. 1 to Vol. 10 of *The English Catholic*. Perhaps readers would be so good as to send me a card stating whether this would meet with their approval?

In conclusion, I would like to bring the following points to the notice of our readers:—

(*i*) Short articles for publication are always welcome, and the ones I have in hand will appear in the Gazette from time to time *as space permits*.

(*ii*) Letters for the Correspondence columns should be kept *as short as possible*.

(*iii*) All subscriptions and payments for the Gazette should be sent *direct* to the Hon. Treasurer, The Rev. G. H. Harris, whose *new* address is, South View, Pier Avenue, Southwold, Suffolk.

NOTES ON THE CHURCHES IN EAST ANGLIA.

By C. E. Pocknee.

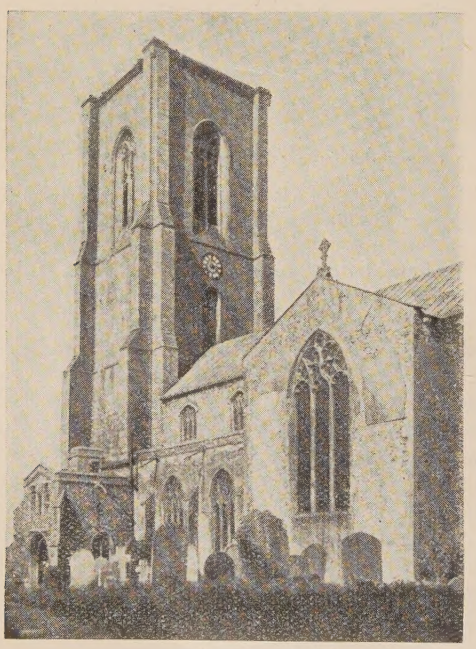
I. Cawston, Norfolk.

The general characteristics of the stately churches of East Anglia are too well-known to need description; the purpose, therefore, of these notes is to describe some of these churches together with features of particular interest to readers of *The English Catholic.*

Cawston is a village of some 900 people and some idea of the size of the church there may be gathered from the fact that it would not be uncomfortably crowded if the whole village came to worship.

In the middle ages Cawston was a weaving centre and the prosperity then enjoyed is reflected in the lavish construction of the Parish Church.

The church was built somewhere about 1360—1380; in style it is a mixture of Curvilinear and Perpendicular. With the exception of the tower the material used in building is flint. The tower itself is a landmark, and is a "rara avis" for this part of England, because it is built of freestone instead of the usual flint. The freestone thus used is believed to have come from Normandy; tradition says that each parish through which the stone was brought gave free transport and cartage—a gesture typical of the Ages of Faith. There is very little ornament on the stonework of the tower, but the very severity of the structure makes it majestic and awe-inspiring.



Exterior from the South-East.

The usual entrance to the church is by the South Porch, over which there is a large priest's room.

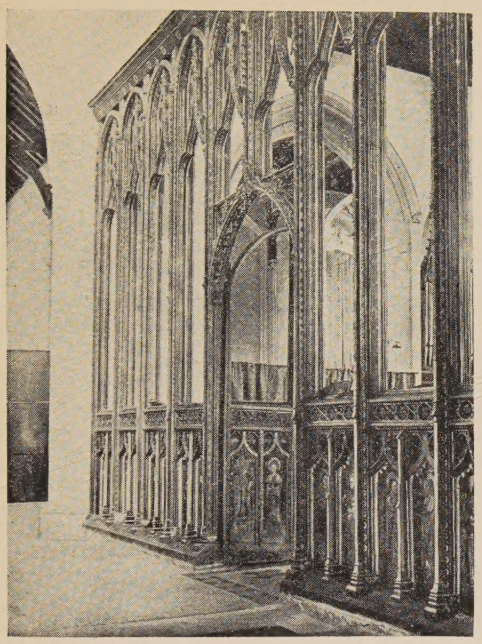
As one enters the church for the first time there is a sense of space and loftiness which is almost breath-taking. The chief interest of the interior, however, is the woodwork. The Roof alone makes a visit to this church worth while. In style the roof is of the single hammer-beam type, but such dry technicalities can convey little of the exquisite details of the carving. At the end of each hammer-beam there is a full length figure of a winged angel; the graceful carving of the wings is something not easily forgotten. The cornice in between the wall posts is decorated with the heads of angels with wings outspread.

Much of the original seating of the church is still "in situ"; the benches are of the usual East Anglian type with carved poupée heads. The seats in the North aisle are backless, and Mr. Howard, in *English Church Woodwork*, says they are the most perfect example of their kind in existence.

The bench ends which support the last row of seats at the western end of the church, have received more elaborate treatment in the way of carving; quaint and grotesque animals act as buttresses or elbows.

There is much more in the way of woodwork which we must pass over in this very brief description, and it is time we came to the other glory of Cawston.

In a County famous for its Chancel screens, that of Cawston must be placed in the front rank. This screen is in the restrained but stately style associated with the Eastern Counties. It is completely decorated in gilt and colour, and this decoration is in a wonderful state of preservation. The screen at Ranworth, in the same County, is accounted by many the best example of a painted screen in England; but the painting of the Cawston screen is



CAWSTON—THE SCREEN.

certainly much fresher and better preserved than the Ranworth decoration.

The wainscot at Cawston is divided into the usual panels, upon which are depicted full-length figures of Saints ; these must be seen to be appreciated as no description could convey the grace of the drawing or the beauty of the colouring.

The doors of the screen have been completely preserved, and on the four panels which make up the lower part of the doors are drawn the four evangelists. The panels on the North side of the screen depict Doctors of the church, such as St. Gregory, St. Ambrose and St. Augustine. On the South side are certain Saints not easily identified ; one of these holds a book and wears *spectacles*—perhaps a somewhat unorthodox symbol for a Doctor of the Church.

The Rood-loft and Rood-beam have of course disappeared, but upon the hammer-beam of the nave roof nearest the Chancel arch on the South side, there stands in place of the usual angel the figure of our Ladye, taken from the Rood-beam at the time of its destruction and fixed in this position. Howard refers to this curious fact in the book already mentioned. Incidentally, this figure of St. Mary is believed to be the only English pre-Reformation statue in existence. Upon the wall immediately over the Chancel Arch are the remains of a Doom painting, including the blank silhouette of the Cross or Rood itself, after the manner of the famous example at Wenhaston, Suffolk.

It is now time that we turned from the past to the present ; St. Agnes, Cawston, is no mere museum-piece. Some two years ago a new High altar of splendid proportions, complete with riddell posts and curtains, replaced the mean and small looking nineteenth century arrangement. The English type of altar is being erected in an increasing number of churches, but nowhere does it fit better into the scheme of things than in the East Anglian type of church, with its low and large East window. To complete the East end at Cawston all that is needed now is that some generous benefactor should fill the noble East window with good painted glass ; at present, owing to the plain glass, the effect is somewhat glaring and colourless, which rather detracts from the colourings of the altar hangings.

A certain amount of mediaeval glass has been preserved at Cawston, but this is rather fragmentary and has been placed in some of the windows of the aisles.

The Church is cruciform in plan, as there are transepts at the crossing before the chancel. Both transepts were used as chapels in the middle ages ; the south transept was recently furnished with a simple altar on the site of the original one and the piscina with its beautiful carved ogee canopy again brought into use.

These brief notes must conclude with a feature of particular interest to members of The Anglican Society. There is at 9.30 every Sunday a Parish Eucharist along the lines so often advocated in this journal. To this come adults and children ; Merbecke and the English Hymnal are used. Thus in this great building, so rich in the beauties and traditions of another age, there is arising a new tradition, new because it looks forward with hope to the future, traditional because it enshrines all that is best from that earlier age.

HILLESDEN CHURCH.

By E. A. Greening Lamborn.

There are many hamlets in the Oxford district which have lost their churches, Wood Perry, Warpsgrove, Standhill and Ascot are among the nearest, and to these will soon be added Mongewell, near Wallingford, where the church is even now being deliberately allowed to fall into ruin over the tomb of its restorer, Shute Barrington, Prince Bishop of Durham. What is much more unusual is a church which has lost its village. And when that church is a cathedral in miniature its case must surely be unique, even in a land of ancient survivals such as ours.

Standing on a low hill top among the great unenclosed pastures that stretch for miles to the south of Buckingham are a group of ancient cottages, a modern vicarage, and the church of All Saints, Hillesden. Those who leave the Brill-Buckingham highway, and, opening gate after gate, come suddenly upon it for the first time, will share the feelings of Cortez upon his hilltop when he " stared at the Pacific " and was struck to silence at the sight ; for it is one of the most perfect examples of Perpendicular Gothic to be found in England.

Both Lysons and Lipscomb assert that it was built in 1493, and though they give no authority for the statement, the style of the work accords with that date. The tower is almost a century earlier than the rest of the fabric and the thick walls of the transept suggest that the building retains the plan and foundations of a Norman church, the central tower of which was taken down in the early 15th century to be rebuilt at the west end and preserved at the great reconstruction of 1493.

This Norman church will have been the work of the Bolebecs, who held vast estates in the neighbourhood under the Giffard Earls of Buckingham. Their predecessor at Hillesden was Alric, a thane of the Confessor, of whom Domesday Book records with a rare touch of pathos that he had been lord of Marsh Gibbon before the conquest " but now holds it at farm, heavily burdened and in misery " (graviter et miserabiliter).

Hillesden passed with Isabel, the last of the Bolebecs, to the Veres, Earls of Oxford, and then, by the marriage of her daughter, to the Courtenays, Earls of Devon. They were still in possession of the manor at the period of the great rebuilding of the church, though the advowson had passed, with the tithes, to the Canons of Notley Abbey. There is no evidence to show which of these was responsible for the work, but the material, ashlar throughout, and the craftsmanship alike are such as only great wealth could secure and only deep piety devote.

But while one would like to recover the name of the donor, the student of architecture would desire even more strongly to know the name of the master mason who was responsible for the details, and, especially, for the design of the tower that was built as a stair-turret at the north-east angle of the chancel. The stairs lead from the sacristy to the chamber above it, which was the private pew of the lord of the manor, and thence to the leads of the roof. In this chamber a blocked doorway in the outer wall, twenty feet or more above the ground, may puzzle the visitor. It formerly opened on to a high bridge by which the church was connected with Hillesden House that stood to the east of it where now only a depression in the ground shows the position of the cellars.

The spire that crowns the stair-turret is without parallel in South Britain. It represents the apotheosis of the flying buttress, the most characteristic invention of Gothic carried to its logical conclusion, apparently by the Scots, for it is one of a small group of which the others are at Edinburgh St. Giles, Old Aberdeen, King's College, Glasgow, High Steeple, and Newcastle-on-Tyne. This isolated example in the heart of a south midland county is one of the mysteries of English architecture. Sir Christopher Wren must have known and admired it, for he copied it in one of his most successful towers, that of St. Dunstan in the East.

Wren's great successor, Sir Gilbert Scott, who was born at Gawcott, a mile or two away, also found inspiration at Hillesden and in gratitude restored the north porch at his own cost in 1874. But a greater man than either once came here, on a grimmer errand. At the outbreak of the Civil War Hillesden House, then the property of the Dentons who had bought it from the Crown after the attainder of Edward Courtenay, was gar-

risoned for the King. Several attempts to reduce it having failed, Cromwell himself brought a force from Newport Pagnell and summoned it to surrender. On promise of quarter the garrison yielded, and Cromwell marched away with 200 prisoners, 50 horses, 12 barrels of powder and a large quantity of arms, leaving a fatigue party to blow up the house. The north door of the church, which shows bullet holes is said to have come from the mansion. There is also a tradition that the Royalists killed in the attacks on the house are buried near the churchyard cross outside the entrance to the porch.

The interior of the church is full of interest. The carved angels with their music and instruments in the cornice of the chancel must be due to the anonymous genius who designed the stair-turret ; the glass in the east window of the south transept, showing scenes from the life of St. Nicholas, is as fine as that at Fairford, and may be from the same workshop ; ten of the twelve crosses painted on the walls at the consecration of the church are still visible, and two of the five on the original altar-stone ; many of the benches represent the original mediaeval seating ; and an almsbox of the 17th century, shaped like a banker's scoop, with a long handle, combines the secrecy of the modern collecting-bag with the rattle of the open plate.

Outside on the south wall of the nave is a remarkable sundial, hollow like a bowl, round the interior of which the shadow travels. It bears the date 1601 and the name Georgius de Fraisne, no doubt one of the many amateur mathematicians of an age which produced Newton and Napier.

The church has lost its village : and such villagers as there are in the scattered farms that form the parish have been in danger of losing their church. For the dreaded death-watch beetle has been at work in the roof and collapse was imminent. Fortunately, the late Vicar (the Rev. H. N. Startup) succeeded in raising the sum of £400, and he lived long enough to see the repairs effected, and the church saved not only for the parish but also for the delight of posterity and the honour of English architecture.

LINDISFARNE.

By V. L. Johnstone.

I.

The Holy Island of Lindisfarne has a three-fold claim upon our reverent recognition : as a home of learning and devotion ; as a school of missionary effort ; and as a place of pilgrimage. Thirteen hundred years ago it was but a bleak and uninteresting piece of land, separated from the Northumberland shore when the tide swept in from the outer sea. The coming of Aidan, monk, bishop, and saint, changed all that. The bleak island became a Christian stronghold, and so remains. Its priory may be in ruins, its school long since departed, its spiritual leader just a humble parish priest, but still Lindisfarne holds a strategic position for the Church in Northern England. For by the record of sanctity which it enshrines, by the detachment from worldly business which it symbolizes, and by the costly pilgrimages which it evokes, this Holy Island bears still a true and lasting witness to the Christian faith. Let us examine its claim upon us.

II.

Over a period of nine hundred years, from the coming of St. Aidan to the Dissolution of the Monasteries, the island was devoted to the purposes of religion, a veritable sanctuary of learning and devotion in a barbarous age. St. Aidan remembered his own spiritual home, the island of Iona, that most wonderful missionary centre in the darkest period of the Dark Ages ; and on Lindisfarne he sought to reproduce the tradition he inherited. A few rough bee-hive huts, a Church and monastery thatched with the rushes which still grow in a corner of the island, some precious books carefully and beautifully reproduced as time passed : such were his materials. Here, then, with the monks he brought with him, and a splendid band of boys whom he trained and taught, Aidan initiated that fine tradition of culture which made North-East England a by-word in Christian Europe, and brought Alcuin of York to teach at the court of Charlemagne within a hundred and fifty years of Aidan's death. In those island solitudes, with no sound to disturb their peace but the gentle surge of the sea, men and boys sang praise to God at the Daily Mass and the appointed hours of prayer, and

by their unremitting labours in the cloister-garth gave us such treasures as the "Lindisfarne Gospels," now in the British Museum.

The magnificent cover of that book, with its gold and jewels, has long since disappeared, but we can still wonder at the delicate tracery and dragonesque interlacements which mark each ornamental leaf, and read how "Eadfrith, Bishop of the Church of Lindisfarne, he wrote this book at first for God and the Holy Cuthbert and all the saints that are in the Island, and Ethelwold the Bishop of Lindisfarne island he made it firm outside and bound it as well as he could." That was at the end of the seventh century, and though there were bishops of the see and monks on the Island till the year 875, the Danes wrought havoc here as elsewhere on the eastern coasts of England from the eighth to the tenth century. Not till 1093 was the present Priory of the Benedictines begun, but thereafter, as in the golden age of Aidan and his successors, the island was left in peace. While the middle marches of the mainland were being ravaged by the border raids, Lindisfarne was left undisturbed, probably out of deference to the revered memory of St. Cuthbert; and for over four hundred years the monks pursued their beneficent work, till the great change came and secular greed wrought its terrible revenge on clerical pretensions to property and power. But though the priory was stripped and the monks driven out, the priory Church remained, and faithful priests continued to minister to the island community, from the beautiful Communion vessels that their ancestors had known. The chalice indeed remains to-day as a fit symbol of continuity in the cup of suffering, the Christian privilege in every age.

III.

Lindisfarne, then is marked for ever as a Christian sanctuary: but the servants of the cloister have not forgotten the necessity of evangelism. If the island has been a home of learning and devotion, it has been also, in its greatest years, a school of missionary activity. Southwards from the corner of the island where St. Aidan built his monastery, a man may still see the towers of Bamburgh gleaming across the water in the morning sunlight; and it was with the help of King Oswald of Bamburgh Castle that St. Aidan sought to win Northumbria to the faith, "tramping the heather all day," in the, picturesque phrase of Professor Trevelyan, "to preach by the burn-side at evening." St. Aidan himself saw but little accomplished, King Oswald still less; but they built securely and the work went on. Of the twelve boys trained by the Bishop in his island home, Chad went south to be the first Bishop of Lichfield, his brother Cedd to be Bishop of the East Saxons, while the vigorous and turbulent Wilfrid carried the Gospel through Yorkshire, the Midlands and heathen Sussex to the Friesland coast of modern Belgium and Holland. It was this rash and hazardous activity in which the northern Celtic school of monks excelled, just as their predecessors from Iona had spread the Gospel to Brittany and the far south of France. They had little gift of organisation, when the first difficult work had been done, and it was left to the Latin genius of the Papacy to step in and complete the work which they initiated so brilliantly. England may be thankful that she stood mid way between Iona and Italy: for she needed the labours of both to make the Anglican Church the power it was destined to become.

IV.

Thus Holy Island became a place of pilgrimage; and we may well wish that some northern Chaucer had sung the delights of journeying to Lindisfarne in the great days of the fourteenth century. Pilgrim Street in Newcastle-upon-Tyne marks the way they came; and the sands, now marked with a long line of poles and an occasional refuge from the incoming tide, have been trodden by thousands of feet in days long gone by. They brought their humble offerings to the Church and Priory which safeguarded the memory of holy Aidan and holy Cuthbert. Durham held the great shrine of Cuthbert, but Lindisfarne was the original resting-place of his body, and the pilgrims knew it. And who is to say that their devotion, expressed in costly terms of long absence from home and sore legs and feet, went unrewarded?

So to the modern pilgrim, snatching a day from his worldly business, paying the cost of travel, and crossing the sands barefoot and tired, God gives refreshment on that further shore, the island nursery of that mediaeval Christianity upon which our civilisation was built; and as he kneels to worship once again on the fresh carpet of grass in the ruined priory, he inherits the blessing so richly bestowed on St. Aidan thirteen centuries ago.

THE EARLY HISTORY OF THE ALTAR LIGHTS: SOME SUGGESTIONS.

The following suggestions may explain some obscure points in the early history of the altar lights, including the origin of the familiar two which have so long been the tradition here in England and indeed in many places elsewhere. Certain mediaeval documents have been read at times as indicating the use of more than two lights actually on the altar in great churches in the earlier period. Lincoln and Chichester have been quoted as providing examples of customs which afterwards died out or were very exceptional. An attempt has here been made to ascertain what earlier mediaeval practice really was. Later mediaeval practice is beyond dispute though it is here summarised.

The writer does not put forward these suggestions dogmatically or even with a great degree of certainty, but only as probabilities and as matter for discussion or suggesting investigation, that may or may not confirm the theories here advanced.

The use of lights in connection with Christian services is very ancient. Like incense and flowers, their religious use is widespread and it has a basis, often unsuspected, in deep reality, apart from historical or liturgical considerations.

In very early times no ornaments were actually placed upon the holy table except the vessels necessary for the service, and the book of the Gospels. Lights were set round about, or suspended from the canopy over the altar.

In course of time, we do not certainly know when, one or two candles came to be placed upon the altar itself. Two lights standing upon the altar became normal everywhere all through the mediaeval period and may be found both in east and west, before and after the reformation era, alike in the churches of the Roman obedience and in the Church of England (rarely) and among the Lutherans side by side with other varieties of use.

But extra lights were required and used in various ways. The statutes of great churches in Western christendom, e.g. Salisbury Cathedral, prescribe other lights around the altar, though in remoter connection with it. These were in various situations. Sometimes they were on high behind the altar itself, sometimes in standard candlesticks before it, sometimes on the pillars supporting the curtain rods around it, sometimes in suspension from the roof. Such lights were semi-liturgical, inasmuch as their prescribed number varied with the importance of the day. But they were partly also for giving light and not immediately connected with the altar, and their arrangement and number depended on the circumstances and the means of each church. At Salisbury, from the consecration of the first altar downwards, there were two silver candlesticks actually upon the altar, no more and no less, while the extra lights were doubled in number as soon as revenues were available to maintain them.

The general use of two altar lights has been traced by some to the two processional lights carried as a sign of honour before the three sacred ministers and placed upon the altar during the service. This may be true in some cases, but another possible explanation will be referred to later. Latterly these were placed upon the steps in front and in the Roman rite upon the credence table. This use of two lights was very constant in England, where the large east window of normal practice may well have tended to restrain any extravagant development of altar lights.

In the Roman church the use is different. The two altar lights (or four if a bishop celebrates) are used at said services or treated as a minimum (the rubric in the Roman missal says *Super altare collocetur crux in medio, et candelabra saltem duo cum candelis accensis hinc et inde in utroque ejus latere*), while six on or behind the high altar are lighted at high mass or sung mass (and certain other occasions) or seven when the bishop of the diocese celebrates.

Now these lights seem to represent Papal and not general mediaeval Italian custom, for we do not find them in mediaeval pictures of Italian altars, of which many exist. Even the 16th century pontificals do not show them, and their first appearance in an illustrated liturgical book seems to be in the *Ceremoniale Episcoporum* of 1600. But that they were the use of the Papal Court long before that is certain.

We turn to the question of the origin of the row of six altar lights in the Roman rite.

Before the Pope in procession seven

lights were carried, from of old. They were at first set down on the altar steps. But there is good reason to believe that when the Popes were at Avignon (1307—1377) the dictates of space compelled these seven lights to be set upon the altar itself. After the period of the Council of Trent other bishops took to using them and this was definitely provided for in the *Ceremoniale Episcoporum* of 1600. They then spread beyond cathedral churches and were used by priests *minus* the seventh candle in the centre. This was at high mass only, the ordinary use of two altar lights being continued for low masses. But bishops began to use four lights at low mass and so we find rows of four developing on side altars, though not to such an extent as the row of six on the high altar.

Now these changes combined with others to bring in certain innovations in the structure of the altar. The use of a tabernacle built upon it for the reserved sacrament developed in Italy and spread from Rome after Trent, at a time when the first enthusiasm of the counter-Reformation brought with it a wave of imitation of Roman practice in wide areas. Renaissance architecture tended to increase the size of the reredos and the metal ornaments. Gradines or shelves behind the altar came in at the same time ; they combined naturally with the tabernacle and formed a convenient stand for the six large candlesticks, and encouraged the use of more.

The change in the general arrangement of the altar which grew up in this way with the concurrent spread of these newer Roman liturgical usages and of renaissance architectural forms, was not universal, and for a long time altars in renaissance architectural style, but maintaining the older liturgical arrangements, were frequently erected and used.

But the custom had now come in on the Continent of grouping many large candlesticks on or immediately behind the altar, and in dioceses where the Roman rules were not followed the number of these altar lights came to be controlled by local rules, more or less on the lines of the earlier rules, by which the lights round about the altar were varied in accordance with the dignity of the feast. The half-liturgical lights set around the sanctuary in the great French and Spanish churches had now become altar lights, varying in number. Six were prescribed at times, but sometimes more, sometimes less, not six invariably at high mass as in the Roman rite. Even where the Roman rite itself was used it became common to add, often considerably, to the six lights on many occasions without any definite rule. This is less common than it was when the later Tractarians copied the practice in England, but it may still be found in most Roman Catholic churches.

The Lutheran churches of Germany, and especially of Scandinavia, have often retained the old altars and their ornaments or the traditional arrangement of them. Most usually the lights are two, set direct upon the altar. But not infrequently there are more ; sometimes an extra pair, or an extra three, or one or more branches. There seems to be no rule.

Here in England, extreme Protestantism generally abolished the lights as well as other ornaments. But by no means to the extent usually supposed. In cathedrals and collegiate churches and in some parish churches the two candlesticks were frequently maintained and the evidence as to their being lighted may be found in the appendix to the Lincoln Judgment of 1890. Many fine silver pairs of candlesticks of the 17th century exist. But though money was lavished upon them and on rich altar plate and furniture, we have no case of more than two altar lights, until the later stages of the Oxford Movement, when people did not know what our altars used to be like and copied the practices familiar abroad, or tried to revive the old rules for Salisbury Cathedral without knowing what they really indicated.

In the Lincoln Judgment in 1890 Dr. Benson, Archbishop of Canterbury, declared the lawfulness of " two lighted candles . . . standing on the Holy Table."

And in the recent case of St. Saviour's, Hampstead, the chancellor of London, the Worshipful F. H. L. Errington, decided that two lights and not six are the rule of the Church of England, and that in any dispute as to the meaning of the Ornaments Rubric recourse must be had for interpretation to the ancient custom of the Church of England and not to the modern Roman use.

In the Orthodox Eastern Church the altar, there called the holy table, still stands in isolation as in early days in the West, often under a canopy, with the bishop's throne (synthronos) in the apse behind. It is usually small and cube-shaped, covered on all sides, though Greek altars are generally

big and oblong, but broad from east to west. Upon it is left the vessel containing the reserved Eucharist, unless this is suspended above, with the folded corporal, and the gospel book. Any candlesticks standing upon it are small, often two, sometimes more. But in Russian and Roumanian practice there is usually a large seven-branch candlestick standing on the floor behind. There may also be hanging lamps.

Now the main features of this arrangement quite probably represent also earlier Latin practice, save that the standard branch of seven might not have been common to every church.

Can we trace the origin of these different uses ?

First let us look at the history of the altar itself.

Before the 14th century the altar was short and square and as we go further back we find its arrangement approximating to what is still the use of the Eastern Church, where the area round the table is called the altar, and not the table itself.

It certainly is not easy to think that many lights on a small square altar developed into two only, on a long, late mediaeval altar, in a church of increasing richness, and it may be that Eastern practice helps us to solve the difficulty.

In early times there was a great dislike of placing anything unnecessary on the altar itself, and in the larger churches the altar was accessible from all sides. There was no reredos. Lights hung from the great canopy over it or else round about it. But lights were also borne in procession. Is it possible that the seven carried before the pope were also at one time borne before other celebrants and placed on the floor round the altar ? It would not be unreasonable to desire to see the altar in the midst of seven candlesticks. Nor does it seem unreasonable to suggest that just as the two processional torches often crystallised as it were into two standards on the pavement in front, so seven torches might have become fixed in the form of the single great branch of seven as in Eastern practice. And if so, may not the great seven branch candlesticks, which remain at places like Essen and Milan, have developed out of some such use as this ? Possibly at other places earlier branches of seven, of smaller size, were moved out from behind the altar when no longer required there ; from this it would be a natural development to substitute bigger ones specially made for use in choir, such as we know existed at Winchester, Canterbury, Durham, and Bury St. Edmunds ; and we might see in the small candles, actually upon the altar, the lights necessary for reading in a dark church; at first no doubt one only, of which perhaps the famous Gloucester candlestick at South Kensington is an actual survival and the small candle still used by a bishop in the Roman rite a survival in use.

Long before the altar was lengthened it became attached on the east side, first to a great shrine and then to a screen. It is believed that the translation of the bodies of saints to elevated shrines behind the high altar began the whole conception of the altar being placed against a reredos*. Very often the shrine was separated from the high altar by a screen further west against which the altar was placed with a door on either side, as we now see at Westminster Abbey. In either case the possibility disappears of grouping processional torches around the altar or placing a seven-branch candlestick behind it. We therefore find the candles disposed on curtain pillars or on the top of the screen behind and in any and every way that does not hide the reredos, including in some places pendants or beams before the altar. The necessity of having a light close to the book would still remain.

But with the lengthening of the altar both symmetry and convenience would require another candle at the other end of the mensa as well as another cushion. This seems likely to be the origin of the two lights actually on the table of the altar, while the origin of the Roman six lights is to be found in the placing of the seven processional torches upon the altar instead of behind it. This was a distinct possibility in the papal chapel, with no reredos and with an altar standing free, in the manner still to be seen in the Roman basilicas.

Now let us look at the evidence of the early mediaeval rules for the lights in great churches. We shall find that they fit in with the suggestions just advanced. Space forbids more than a rapid survey.†

* The placing of the altar against the east wall in parish churches in the far west of Europe is probably a development independent of this in origin.

† In order to make easier reading and to save space, I have omitted references and dates. The documents are in print and not difficult to find. They are nearly all of late 12th or 13th century origin, though sometimes existing in later recensions with subsequent additions.

To begin with, it must be recalled that most of these rules are largely practical and that they are for the guidance of the capitular treasurer or the monastic obedientiary whose duty it was to find such and such a number of candles for different purposes. It is the number that must be bought or provided, rather than their exact position, which was the first concern of these documents as a general rule, though some are clearer than others about their actual arrangement. Usually different numbers have to be provided according to the rank of the feast.

At Chichester we read of seven, five and three *supra altare* and *supra trabem*, presumably a beam high up. At Lincoln is a later document which seems to represent earlier practice ; in it we find five, three, one *super altare*. At York six or two *juxta altare* were provided, at Lichfield ten or four *ultra altare*, at Aberdeen eight, four, two *circa altare*. Hereford had four or two before the altar, thirteen on a beam, and seven on a candlestick. Abingdon had seven *coram altare* with two *ad minus super altare*. Lincoln and York had great seven-branch candlesticks *in choro* ; Canterbury, Salisbury, Westminster and Hereford also possessed them.

Clearly many of these lights were not actually on the altar ; *contra, coram, juxta, circa*, are all words which suggest a position near, but not upon it. On the other hand *super* at Lincoln and perhaps *supra* at Chichester at first sight seem to indicate a position on the altar itself. Yet it is hard to imagine seven candlesticks crowded on to the short 13th century altars at Chichester or Lincoln, and the inventories do not contain altar candlesticks to correspond with such an interpretation of the rules. Closer inspection of these rules generally shows that provision was made for smaller candles, *candelas ad libros* at Aberdeen, while Lincoln had one *super cornu altaris*, and in some other cases the altar itself had no lights. Even at Lincoln, *super altare* more probably meant on some beam or arrangement above the altar, rather than actually upon it. The point is that before the lengthening of the altar it is unreasonable to look for any considerable use of candlesticks actually upon it, save one or two at the most put there to light the book. But before the advent of shrine, screen or reredos, while the altar stood free, it is more than probable that candlesticks were placed on the floor behind it, perhaps in a great branch of seven, or on a beam crossing the church above it. In a painting by Giotto a short altar under a canopy is shown with two small lights upon it and with five on a curtain rod above. Even in smaller churches there is good later mediaeval evidence for placing candles on a "rank" (Lat. *pertica*) which apparently crossed certain chancels just before the altar. Corbels in this position are not uncommon ; though usually supposed to be connected with the hanging of the great Lenten veil, they are more probably for the support of a beam of this kind in most cases.

If these suggestions represent the facts of liturgical development, we see in the Orthodox holy tables and their arrangement of lights, the living survival of what was once customary in the West before the great shrines were introduced and the reredos developed.

A Summary of Conclusions.

A. *Historical.*

1. In the earlier period before the development of the reredos the altar was accessible on all sides and lights were stood around and behind it, some no doubt in a large branch of seven, the whole arrangement more or less like that of the Eastern Orthodox church now.

2. After the introduction of the reredos and the placing of the altar against it, lights could no longer be placed behind the altar but were set in various positions that could be described as above it, e.g. on the top of a screen behind it. The altar itself was too small for more than a candle to light the book to be placed actually upon it.

3. When the altar was lengthened in and after the 14th century this system continued, but a second small candle was placed upon it and these two candles became larger and assumed liturgical importance as the normal ornaments of pretty well every altar.

4. The development of the large triptych made it difficult to place extra lights about or on either side of the altar, so that in Germany and Scandinavia a few more lights came to be placed on the altar itself.

5. In the papal chapel the seven processional torches had come to be placed on the (reredos-less) altar itself, and when in Italy the combination of the introduction of the tabernacle upon the altar and gradines on either side, provided a place for them, the row of six lights immediately above the

altar quickly developed and spread. The reredos was raised to make way for them, other candlesticks were added and we arrive at the familiar altar of the counter-reformation.

7. In the Roman rite to-day there is a tendency to reduce redundant lights and to get back to the definite requirements of the Liturgy.

8. In England the earlier tradition, that of the later mediaeval period, held its own as regards essentials, even with the change of architecture, though so frequently swept away by Puritanism.

9. The mediaeval German-Scandinavian tradition is generally continued in the Lutheran Churches to-day.

10. The pre-mediaeval and pre-reredos traditions are still the living use of the Orthodox East.

B. *Practical.*

It will therefore be seen that

(1) Two lights actually upon or immediately behind the altar are according to the liturgical use of the Church of England, while other lights around but not immediately behind or above the altar are not excluded.

(2) Such was the practice of the Church of England at the time to which the Ornaments Rubric refers and long before that time.

(3) This use of two altar lights has been defined by living authority here in 1890 and in our own time.

(4) There is no English precedent for the row of six lights (or seven if a bishop celebrates, or four on a side altar) of current Roman practice.

(5) The number of the lights actually upon or behind the altar is a liturgical question and not merely a matter of taste, whether in the English rite or in the Roman.

F. C. Eeles.

REVIEWS.

"The Voices of the Cathedral," by Sartell Prentice. [Harrap, 12/6.]

Readers who are interested in Mediaeval Art should find this book of great interest. It is not a guide book, but a general survey of the spirit and meaning of the architecture, art and craftsmanship that is to be found in almost any cathedral which claims to be the product of the mediaeval period. Not only is the work of the mason, metallist, woodworker, painter and illuminator taken into consideration but also the legends and symbols so beloved by the builders and furnishers of our Gothic Cathedrals. The whole book helps the reader to a full appreciation of the significance of mediaeval art generally, and, in some respects, it is a splendid companion volume to Chap. XI, The Cathedrals, The Middle Ages, Funck-Bretanno, *The National History of France.*

The book is well printed and bound, and the illustrations cover an almost entirely new field.

"Memories of Charles de Foucauld," by Father George Gorrée. [Burns, Oates and Washbourne, 7/6.]

This book is a recent choice of the Catholic Book Club, and readers who are familiar with René Bazin's biography of de Foucauld, will find in this present edition a considerable amount of new material. For example, Fr. Gorrée gives us many of the numerous letters written by de Foucauld to his cousin, Mme. de Bondy, and these letters are most important because de Foucauld had promised always to tell her "the dear truth". From this book, the reader is able to gain a clear insight into the part played by France in Morocco during the early years of the 20th century; and no reader can fail to be filled with admiration for the life and work of Charles de Foucauld who, in spite of a dangerous and arduous life in the deserts, managed to compile a dictionary of native languages. The book is nicely bound and printed, and the illustrations are most interesting.

'The Parson's Pocket Book, 1939.' (Atkinson & Mowbray), No. 1, Complete Edition, 5/3. Twenty-ninth year of issue.

This book, 6 x 4½ x ½ins., equipped with pencil, two pockets, and paper suitable for entries in ink or pencil, is a useful and convenient pocket book.

The Diary, from Advent, 1938, to 31 Dec., 1939, provides one page to a week. There is also a diary with one page to a month; a dozen blank pages for personal notes; addresses, register and roll sections; and a list for hymns and psalms. The Lectionary, as authorized in 1922 and revised in 1928, is bound up in the book, whilst that of 1871 is supplied in a separate booklet.

A considerable amount of useful information is provided, and this admirable pocket book, which may be obtained from our publishers or through any bookseller, not only makes an excellent Christmas present, but provides a gift that will be fully appreciated by the busy parish priest.

BOOKS RECEIVED.

"The Church and its Symbolism," by N. S. Howell, Th.D.

"Religious Broadcasts," The B.B.C.

"Characters of the Reformation," Hilaire Belloc.

"The Diocesan Chronicle of the Philippine Islands."

CORRESPONDENCE.

Are we too Precise?

To the Editor *English Catholic*.

Sir,—Mr. Truman may be quite right in warning upholders of "The English Use" against being too rigid. But apart from the fact that the few instances quoted to the contrary do not really disprove the general English custom both before and after the Reformation of having not more than two candles on the altar, he has missed the most important point. Those who use six candles at the back of the altar do not in the least do so because the Lincoln altar had five, three or one candle, or because Chichester had three, five or seven, but simply and solely because the Roman Church orders six. In other words they repudiate the authority of their own Church, and deny that it "hath power to decree rites or ceremonies," and maintain that it is bound in these matters by the authority of the Pope.

E. G. P. Wyatt.

Sir,—Mr. Nevil Truman writes almost entirely from the point of view of the artist. This must, of course, be taken into consideration, but there are other aspects of the matter with which Mr. Truman does not deal.

One cannot profitably argue questions of taste; but I should have thought that the windowless east end calls, not for "the high dossal and tall candlesticks" (I wonder whether Mr. Truman realizes how difficult it is to light some tall candles!) but for a large reredos as at New College, Oxford, with an "English" altar below. There are churches which have always had English altars of the Renaissance type: Renaissance architecture does not necessarily require six candles, why should it? And some of us think that the Baroque style, with its naked cherubs and capering bishops, however suitable for the palace of an Austrian or Venetian nobleman, lacks the dignity and repose which is required for the House of God.

The real point is, however, that the altar with two candles only has become a symbol of certain principles. It is useless to say that some churches in the 13th century had three or five candles; or that you think six candles in certain conditions more beautiful than two. The six candles are, for some of us, associated with the idea that the Anglican Communion is part of "The Western Church" (that is, the Latin ecclesiastical world), and ought to follow Latin rules; the two candles are associated with Anglican independence.

Just so, sixty years ago, the chasuble became the symbol of the sacrificial doctrine of the Eucharist, and of freedom from State control. It would have been useless to tell Mackonochie, or Faithhorn Green, that the chasuble was originally a Roman gentleman's walking dress; or that it was worn in the Swedish and Danish Lutheran Churches, which were at least as much under State control as we were; or that, as Döllinger said to Gladstone, it was ugly and useless (Döllinger only knew it in its degraded form). The chasuble, whatever its origin, or its use in other countries, had become, in England, a symbol of certain principles, and men were ready to go to prison rather than surrender it.

Some of us feel like that about the English altar. We are eager to defend certain principles; that the Anglican Communion is an independent part of the Catholic Church; that it has no special connexion now with the Roman Communion, or "Western Church," whose doctrinal, disciplinary, and devotional system it repudiates; that, in particular, its liturgical independence is complete; and so on. But principles, especially in England, must have their outward sign, their flag, their slogan, their symbol. And our symbol has come to be the so-called "English" altar. Mr. Truman, as an artist, may regret this, for it limits his artistic freedom; but the artist must realize that he must leave symbols alone: he may not like the National Anthem, or the Union Jack, as works of art, but he can't alter them!

There are also theological issues involved. The gradine is objectionable because it directs the eye to the wrong place; to the tabernacle, not to the altar itself. We want to emphasize the place where our Lord offers Himself, as Priest and Victim; we do not want to make "the Prisoner of the Tabernacle" a centre of worship, but it was precisely with this object that the conventional modern Roman altar was devised.

The two candles represent the two natures of our Lord; and are a valuable help to the teacher of this doctrine. The six candles mean nothing whatever, except perhaps that what Rome usually does is right!

The row of six tall candles is expensive, and difficult to keep level (unless one uses "judases," which I hope Mr. Truman will not defend). The simplicity of the "English" altar, carrying nothing but what is absolutely necessary, is one of its greatest advantages. The six-candle and gradine altar sometimes looks, as one of my students said to me, more like a dressing-table than an altar!

I doubt whether Mr. Truman is right in thinking that "access to the altar from the south" is needed

at High Mass. But I leave this point to more expert ceremonialists.

Mr. Truman's other points may be dealt with briefly. The clothed and crowned crucifix has one meaning (which is far from obscure, it is Christ reigning in glory); the naked crucifix has another, and we need both. The cushion for the missal is beautiful and traditional, and Mr. Truman exaggerates the difficulty of using it; but I believe it is impossible in the tropics. No principle is involved: what matters is not what the missal lies on, but what is in the missal!

This brings me to my chief point: we must distinguish between things which are of obligation because expressly commanded, things which are not explicitly commanded; but are implied by the directions given; things which are to be encouraged as being in general agreement with our principles; and things which are merely matters of taste.

In the first class we have the strict observance of the Prayer Book (1662 or 1928) and its rubrics; negatively, the rejection of interpolations from the Roman or Sarum Missal, and of books containing teaching which the English Church rejects.

In the second class we have the English altar, on the ground of the Ornaments Rubric; not that we want to prohibit everything that was unknown in 1549, but to prohibit everything which our present rubrics prohibit, and in particular to prohibit anything which may imply or suggest that we are, or ought to be, in any way whatever under Roman authority, or part of Latin Christendom.

In the third class we have such ornaments as the rood-screen, and the altar cushion, which are now peculiarly Anglican, though they were not always so; and a much more important point, the 1928 canon, because the use of it emphasizes the fact that the English Church does not take her directions either from the House of Commons or from the Vatican.

The fourth class includes, for instance, the clothed or naked crucifix, gothic or renaissance (or ultra-modern) architecture, plainsong or "Anglican" music, etc., which raise no question of principle.

It is the first class, and in a less degree the second, which properly constitute the "English Use." We are bound to obey our own laws, as far as they go, and when they fail us, to follow the customs which they imply; and to avoid everything inconsistent with our doctrine, laws, and customs, everything which implies a foreign authority or a different system, everything which reminds us of the Counter-Reformation, and of course everything superstitious or erroneous. This will restrict the artists. They must not give us pictures of God the Father, or statues of the Sacred Heart; they must not give us altar cards, tabernacles, or monstrances; but that is the limitation of every artist who works for any Church. Other Churches have their rules, and we have ours.

The purpose of all rites, ceremonies, and ornaments, is the glory of God. We cannot glorify God better than by observing strictly the rules laid down by His Church (without, of course, giving them disproportionate emphasis, like the Pharisees). The Church for us is the church to which we belong. The Church Universal does not concern herself with ceremonial details; in obeying the local church, we obey the Universal Church. Within these limits we make our worship as beautiful as possible, keeping in mind the needs of our congregation; but to obey is better than sacrifice, and before honour is humility.

C. B. Moss.

Sir,—With the general feeling and much of the detail of Mr. Truman's letter I am sure many of us will have the greatest sympathy. Indeed, members of the society might make it a rule of life to read over the last two paragraphs before joining in any discussion of matters liturgical. But surely he confuses the issue by a mis-use of the words "principle", and "English". Every honest man must stick rigidly to his principles, but such things as the number of candles on an altar are obviously not principles but rules. The question is how far these rules really follow from our principles, and it is one for scholars to discuss and illuminate. We must obey the authority of our own church, and should appreciate its traditions. I doubt if either of these duties involves having an altar with riddels, two candles and no gradine in every case, but if it does not, then Mr. Truman should not use the adjective "English" so as to imply that it means that kind of altar exclusively.

For my own part, I do not remember seeing an altar on which two candles looked too few, but several on which they looked too many, especially with a cross or crucifix; I loathe gradines; I have not yet learnt any great appreciation of Renaissance work; I like clothed crucifixes and do not find their symbolism obscure; but if a man differed from me in all these points and liked Italian birettas and fiddle-back chasubles to boot, I should not therefore regard him as disloyal to the Church of England or the Anglican Society. What I should think about his taste and education is another matter.

In passing I must mention that I first learnt to serve in a church where fat cushions were used to tip up the altar book to the correct angle and prevent it lying flat on the altar. Much depends on the height of the altar. The possible difficulty of moving a cushion was avoided by having one at each end of the altar.

I rather regret the passing of the older form of the objects of the society, which seemed to make clearer the fact that liturgy is an art, and the queen of arts. It is surely a matter for great thankfulness that the Anglican provinces have never imposed much more than the minimum of rules upon their liturgists, for no art thrives if strangled by an elaborate legalism.

N. P. Bruce.

Sir,—Mr. Truman has asked the Anglican Society to sanction the occasional use of six candles on a gradine behind the altar. There are a good many reasons why we should not accede to his request.

(1) and most important, is the invariable use of two altar-candles as far back as pictorial representation exists: if occasionally more are found, the number is uneven, never six; (2) the Caroline wide-spread use of two altar-candles; (3) suitability to the ceremonial; one lights the Epistle book, the other the Gospel book (in a six-candle rather dark sanctuary I have just seen one candlestick added for light on the altar-book); the gradine is quite unauthorised; (4) two candles can burn for our Matins and Evensong and be easily extinguished at their close. If six or eight candles are lit, it is not so easy; the other day I saw a small boy make an extra journey to the vestry and take at least five minutes before he had completed his task. (5) If you have six candles in a row, you must light all or none. If none, they are a mere architectural substitute for no reredos and no window; if all, you cannot distinguish between an ordinary Sunday and a festival.

Theophilus Anglicanus.

SIR,—Mr. Truman fears that we English folk, who joyfully conceive it our duty to stand by Prayer-book and Use of the Church of England, are too precise ; in particular (since more than half his letter is devoted to that aspect) that we are too rigid in desiring that not more than two lights shall stand on our altars. He pleads for a free hand on artistic grounds : the number of lights should, he contends, be determined by aesthetic considerations.

This formula indeed, is now being used as a kind of slogan : " Don't be rigid, be artistic." All well and good if aesthetic considerations alone covered the whole ground ; but when the slogan is almost invariably interpreted in the sense " Don't be two, be six " we begin to doubt the sincerity of the artistic appeal.

For instance, at St. Cyprian's, Marylebone, Mr. Comper originally designed his stately altar to bear on its mensa two low candlesticks with long tapers. Was it purely artistic considerations which led to the substitution of an array of magnificent towering candlesticks in front of his elegantly painted dorsal curtain, precisely six in number ?

For his beautiful restoration of Lownd Church, near Lowestoft—surely a church of one's dreams—the same distinguished artist designed two low silver candlesticks to stand before the richly embroidered dorsal of a comparatively short altar. Is it aesthetic considerations which have dictated the removal of the two and the obliteration of the figure embroidery by six brass candlesticks and a tabernacle ?

When the late Mr. Tapper designed his fine Church of the Annunciation, by Marble Arch, he judged his dignified high altar to be adequately furnished by two candlesticks, and very fine it all looked (especially before the white expanse of wall above it was " filled somehow ", Mr. Truman). Must we suppose that it is for artistic ends that the enshrining curtains have now been pulled down and that Mr. Tapper's two candlesticks have been replaced by a row of six ?

In the church where I worship—the John Keble Church at Mill Hill—the high altar is 14 feet long. In accordance with tradition (and, I venture to believe, with beautiful effect) additional lights stand around the altar, but the architect Mr. Martin Smith, no doubt with liturgical precedent and artistic excellence in mind, has set two rather squat 17th-century silver candlesticks from Courtrai upon the mensa. Years will pass, and the Bishop of London will be called upon to appoint a new incumbent : he may have " other views ", and one Sunday morning we may find that there is a different number of candlesticks on the high altar. How many ? Can anybody doubt it will be precisely six ? Aesthetic effect ?

Then why bother to camouflage ? One knows well enough that the precise number of six is required for a high altar by the Roman Congregation of Rites, that the six lights now " go " with the specifically Latin theory of Eucharistic consecration, with the elevation and the attendant genuflexions, and with the current Roman method of censing ; and it is because of these things that importance is attached to the six. They have a propaganda value, and clergy who are bent on these things will have the six lights whatever the artist may say.

Perhaps, therefore, more serious attention will be paid to the exhortation to be guided by the artistic dictates of the particular circumstances when we find architects and clergy driven by these considerations to emulate the mediaeval eccentricities of Lincoln Cathedral's five, and Chichester's three, and even the charming plate in the Alcuin Club's *Westminster Abbey* where the artist has credited Queen Anne's altar there with seven !

The question " why no more than two ?" is almost past discussion. I believe the case for a maximum of two is overwhelming, both from pre- and post-reformation angles.

There is, perhaps, a danger of rigidity, and an unqualified insistence on " two altar lights " as the Use of the Church of England is liable to be misleading. Surely there is a wider liberty than that. But the important point is the direction in which the liberty lies, and I should welcome a clearer understanding that our rubrics should be interpreted in the sense of " a *maximum* of two lights on the altar". There is many a well-proportioned reredos of such richness that our rubric is better obeyed by the absence of lights from in front of it. Lights around the altar can be multiplied according to circumstances, in the traditional manner. Here is the flexibility for which Mr. Truman might plead, and it is " according to the use of the Church of England", not of Geneva, or of Rome.

J. H. ARNOLD.

THE 1928 LITURGY.

SIR,—The Bishop of London is reported in *The Times* to have said at his Diocesan Conference that he wished the Bishops would allow to be used a re-arrangement of the Canon of the 1661 Communion Service, instead of the 1928 Communion Service "which nobody wanted."

I should like to know why his Lordship thinks that nobody wants the 1928 Liturgy ? I think that if enquiry could be made it would be found that a great many more parishes use it than he imagines. We use it in this village on week-days and all who attend like it, and I hope to use it on Sundays sometimes. I think that it would have been used more widely still if Parliament had not rejected the 1928 Prayer Book.

Another point is that the use of a re-arranged Canon would be a mistake. We want more than a re-arrangement. Our present consecration prayer makes no mention of the Resurrection and Ascension of Our Lord nor of his High Priestly work in heaven. Neither has it any explicit epiclesis. One knows that many Anglo-Catholics do not like the 1928 Liturgy, which is so really Catholic, because they do not want the Epiclesis or think (wrongly, I believe) that it should come before the words of Institution.

S. MEADE.

SIR,—In view of the widespread misunderstanding which still seems to exist amongst church people as regards the Consecration Prayer in 1928 Communion Service, I should like to commend to the notice of readers of *The English Catholic* a small book entitled : *The Structure of 1928 Liturgy* (S.P.C.K., 1/6). This book is very suitable for reading to Church Councils and Study Circles, as it deals with the development of the Great Eucharistic Prayer from the days of the New Testament to the last Revision of the English Liturgy in 1928 ; the use of technical or liturgical terms has been restricted as far as possible.

C. E. POCKNEE.

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